

Portfolio

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Content

1. Foreword	3
2. Artistic approaches	3
3. Working method	4
4. Music composition	5
4 - 01 Film Music	5
4 - 02 Red Chamber	6
4 - 03 F's 65	8
4 - 04 Milchstraße	9
4 - 05 Lieder Ohne Wort	14
4 - 06 夜行者	15
4 - 07 Bird I - V	16
4 - 08 Dreieckige Beziehungen	19
4 - 09 RC 7	20
4 - 09a Component	20
4 - 09b Main materials	22
4 - 09c Project plan	32
5. Postscript	34
6. Annex	35
6 - 1 About PYS	35
6 - 1a C.V.	35
6 - 1b Work list	36
6 - 2 Text (data cd)	48
6 - 02a Lyric of RC 7	48
6 - 02b Portfolio	54
6 - 3 Music (audio cd and data dvd)	55
6 - 3a Compositions	55
6 - 3b RC 7	56

1. Foreword

The portfolio is submitted to the University of Birmingham to award a PhD degree. During 2009 - 2012 I created diverse musical pieces as well as visual works, for instance drawing, video and animation. The content of the portfolio is to introduce briefly my artistic approaches, working methods and to provide some of my musical compositions as an example to demonstrate the theory and practice of my creation.

2. Artistic approaches

During 2009 - 2012 I have composed numerous musical pieces in various styles and functions in context with visual works which are divided into three categories: vocal music, functional music and free art music. In this portfolio I am going to introduce the third category - free art music. My definition of free art music: using any kind of sounds or working methods as the medium to express an emotional feeling or to complete a compositional idea.

Using sounds to draw the picture, to build the structure or to tell the story is the centre idea of my creation, although each of the pieces in this portfolio is composed through various methods and the music is developed by diverse means.

3. Working method

Composing is an interesting job for me, I do experiment in it. In each of the compositions I worked through different ways. Some of the pieces have a similar musical form but the results of them are very different (F's 65 / Lieder ohne Wort / Bird). Some of the pieces are based on similar working methods but the results are very different (Red Chamber / Milchstraße). Some of the pieces are built by similar means but there are a variety of musical expressions (Film music / Dreieckige Beziehungen).

The detailed explanation of the creation is shown in the next chapter. In this part I am going to introduce briefly my working methods.

1. Catch the motion of emotion

The motion of emotion works non - stop through every aspects of daily life. It can be the emotional feeling through contacting people, experiencing art work or the natural world. I collect and store the emotional feeling in my mind and take the awareness of different kinds of emotions which happened to me because it is valuable for art creation.

2. Express the emotion through composition

I take a certain emotion with me and express it through composing.

3. Decide the instrumentation

I decide the instrumentation before I start to compose.

4. Find a method to compose

I find a method to compose, for instance:

- 3.1 make a plan, set the form, length of the piece etc.
- 3.2 take a video piece, translate the image movements into music.
- 3.3 take the inspiration (emotion / structure) from a text or an image.
- 3.4 draw the imagination through abstract sounds.
- 3.5 tell a story through abstract sounds.
- 3.6 switch the mode between composition and improvisation.
- 3.7 mix, build text and music structures experimentally.

4. Music composition

The pieces which are selected into this portfolio belong to the third category of my music creation. I call it “free art music”. To the compositions in this category I carried out more experiments by composing, each of the pieces was worked in different ways. In some of the pieces I used sounds to draw the pictures or the imaginations from my mind. In some of the pieces I built approximate musical structures before I started to compose. In some of the pieces I used sounds as symbols to build a storyline and to tell the story through music. In some of the pieces I took inspiration from films then translated the object movements into music. In some of the pieces I did more experimentations on the music and text structures, sometimes I switched the composition and improvisation’s mode while I was composing. In this chapter I am going to introduce each piece in detail.

4 - 01 *Film Music*

The piece was composed in 2012, the sound sources of it contains alarm, jet plane and crowd. This is a piece which used sound as source to draw the imagination. The music starts from a mixture of hard harsh sound which goes everywhere accompanied with bomb effects. When the crowd sound appears, it interprets the emotional feeling of fear and scare which mix with alarms and sounds of jet planes. Sometime later it is put into the background which is counterpointed, surrounded with different sound types of guns and set into a long harmonic band. Afterwards it starts the same scene again, familiar to the very beginning of the piece but the music gestures becomes more powerful. The piece is ended by a rapid jet plane which is flying aggressively from above the right eye position to the left fore head position which is accompanied by its reverberation spreading slightly into the both sides of the ears.

The composition takes 1 minute 17 seconds. It is an approximate miniature of sonata form. The first part takes 30 seconds, in it the basic structure of the sound combinations is shown. The second part takes 20 seconds, in it the sounds are stretched and they counterpoint each other which is set into a long harmonic band. The third part takes 25 seconds, in it the sounds which appear in the first part are shown again but they are assembled and rebuilt. In this piece the sounds are used to draw the imagination of a war / conflict scene. After I completed the music piece I did some painting and animated them to music.

4 - 02 *Red Chamber*

The piece was composed in 2009 while I had just started my PhD program in England. A friend came across a dance video to me to ask for some cooperation. I was inspired by the body movements in the dance video he gave to me. I got an idea to translate the dance movements through music, I wanted to use sounds to draw the movements in the air. Sometimes I let the music synchronize to the dance movements, sometimes echoed music to the movements, sometimes indicated music to the movements before and based on the movements developed it further.

The sound sources of the composition are samples from double bass and a voice recording. The composition takes 7' 55" and consists of three parts, the first part takes 3' 05", the second part takes 2' 14", the third part takes 2' 34". The first part consists of five phrases, the second part consists of two phrases and the third part consists of three phrases. The first phrase of the first part takes 35 seconds which starts from a single alienate tone from double bass. It is a calm phrase where the single tones appear successively with different articulations. The second phrase takes 27 seconds, where appears a new element to join the music. It is a noise line based on playing on a damped string which is mixed, supplied with the single tones in this phrase. The third phrase takes 38 seconds, instead a single tone flows slower, lower sound into the music as the only appearance in this phrase. The fourth phrase takes 42 seconds which starts from very quiet staccato noise. It is developed and grows through various articulations till it reaches a small highpoint. The fifth phrase takes 44 seconds which releases a calm atmosphere. It is at the same time the end of the first part as well as the bridge between the first and second part.

The second part starts from 3' 06", ends by 5' 20" which is the middle part of the whole piece. It consists of two phrases, the first phrase takes 1 minutes 52 seconds which is much longer than the second phrase that just takes 22 seconds. The first phrase is the sound and structural extension of the fourth phrase from the first part where the music starts to flow and the melody is gradually in foreground till the high point is reached. This phrase shows the formation, extension and disappearance of the second music high point of the piece. The second phrase is the echo of the last few movements of the fifth phrase from first part.

The third part consists of three phrases, the first phrase takes 1 minutes 16 seconds which is a structural variation of the first phrase from second part of the music, where contains the sounds in various lengths and frequencies, in it the third high point of the music is built. The second phrase takes 1 minute 3 seconds where the voice element appears as foreground which is accompanied by the transformations of the contrabass's tone. This phrase is a variated echo of the first phrase from the first part where the atmosphere of the music calms down. There is a bridge between the first and second phrase in the timeline from 6' 22" to 6' 35" where the voice element of the second phrase just appears and the sounds from the first phrase gradually disappear. The third part of the piece takes 15 seconds, it is an echo of the second phrase from the second part which is ended by a sharp slap tone accompanied with a smooth arpeggio soon afterwards.

The structure of the music is based on the dance movements. I used the sounds to draw the dance movements in the air. The music flows back and forth between tension and relaxation where the dance movements were hidden. After the composition was completed I separated the music and video. The music becomes an individual piece.

The piece was composed in 2009 for *Folkmar Hein's* 65th birthday concert. The length of the piece was set to 65 seconds to celebrate his age of sixty - five. As a symbol to wish him "all the best" after his retirement, I built a piece in a crescendo form which applied to the music structure as well as the dynamic range of the whole piece. The sound sources of this piece include a short sample of Chinese percussion set, sound of snare drum, boat engine and crowd which are used to build a celebration's music environment. From the sound sources I formed a sound set which appeared five times in the piece, each of the appearances are the sound set developed, till the high point of the music is reached. I keep the whole piece from very beginning to the end in a compact emotion feeling as I planed before.

The piece is divided into five parts. The first part takes 8 seconds, it starts from a quiet but energetic line from snare drum which brings the crowd sound by the last second into the music. The second part takes 7 seconds which starts from the crowd sound. The snare drum goes to background while the crowd sound appears. The crowd disappears gradually, instead are two characteristic different lines flowing successively into the music which bring a short, harsh sound soon after suddenly into the music by the last second. The third part takes 12 seconds, it starts from a short sample of Chinese percussion set as foreground which disappears soon afterwards, instead there is a gentle line based on staccato points from Chinese drum which is accompanied with a thin line from synthetic sound. Soon after appears successively a short line in tremolo from the snare drum and a thick harsh line from synthetic sound in similar form. The Chinese drum continues to play as background, the sound lines are flowing till a short, harsh sound appears to end this part of music. The fourth part takes 14 seconds, it starts from a sound variation of Chinese percussion set which goes soon after its appearance into the background. At the same time flows a sound band which consists of two lines, one goes higher, the other one goes lower. Sometimes they are mixed, sometimes they are separated. They accompany the background Chinese drum going through this part. The fifth part takes 19 seconds, it is an extension of sound structure from the fourth part which starts from a sound mixture of Chinese drum, a thick harsh line and their transformations. The only new material in this part is the sound of boat engine which appears in the middle of the fifth part. It is mixed with the lines of the sound band to bring the music to reach a highpoint. The piece is ended by a concise tone shortly after the highpoint.

Folkmar Hein (1944 -), worked at the Electronic Studio of Technische Universität Berlin from 1974 - 2009.

4 - 04 *Milchstraße*

The piece was composed in 2011. The idea of the composition is: using sounds to build the scenes, through the scenes to tell a story.

The music starts from an evening scene with cold air, in an empty wild field of the country side where the traffic sounds can sometimes be heard from afar. It was raining, while he walked alone in the field, the boat horn brought him back to the memories. He continued to walk and saw many life situations in the past going through with very fast speed. Suddenly he awoke and became aware that he was in the dark. He kindled the matches as if his wish be ignited. He tried and tried again. He hesitated, he decided to go further. The memory was coming back again, in a scene where he was surrounded by many people speaking eagerly and expressed themselves aggressively with diverse gestures. He couldn't stand, he broke through rapidly. The scene was suddenly changed, he saw himself stand on the ocean, the fire afar, the train and jets went sharply across, the engine whistled. He liberated himself from it and went slowly far away. Gradually came every single event from the past to his mind: the whistle sounded from afar, the matches kindled the clock sound. Yes, it's time to go: he said to himself.

The piece takes 11'33" which contains various sound sources: from nature, from crowd, from traffic, from daily life and from instruments. There are seven unequal length sections which separate into two groups. The first group takes the quieter sound types as raining, a sigh, an airplane, matches and a tuba. The sound materials are developed transversely through the first, the third, the fifth and the seventh sections. The second group takes the intensive sound types as water, screech, train and accordion. The materials are developed transversely through the second, the fourth and the sixth sections. In the next paragraph I am going to make a detailed introduction to each section. The first section contains sound materials such as tuba, rain, steps and an airplane. The music starts from a lower repeated flat tone from tuba which brings the rain into the music as background. The motive of tuba is based on a perfect fourth up, afterwards a minor second down which points out the main figure of the music and represents through the steps. It opens gradually the access to an evening scene in outskirts. The music continues after a step appears, the raining is mixed with a major third at ca. semitone distance slowly going down accompanied by airplane. Suddenly there appears a step unexpectedly which brings an owl flying into the music. It draws the airplane which is slowly passing away in a long crescendo form as a door gradually opens. At a certain point there appears a sound block which is like an image flowing from the other side of a door as a memory appears rapidly in the mind. Soon the imagination disappears, instead remains the airplane which passes away slowly to bring the heart beat into the music that draws a melody line which is based on its sound.

The second section starts from the airplane, soon afterwards follows the train to join the line which kindles the fire. It brings some time later a short rapid sound block from all directions which consists of train and airplanes to join the music. Soon appears a sharp matches point sound to end this phrase, at the same time it brings a new phrase in crescendo form. Based on the highpoint of a crescendo starts the new phrase which keeps energy and builds a new phrase in a crescendo form. It starts from a balanced sound environment, gradually it loads other sound sources as brass instrument, heart beat and the sound of burning wood to join the music. To a certain point, the speed of the line goes faster, till the guns appear to end this section.

The beginning of the third section is the end of the second section where a loud, aggressive gun appears with a rapid effect. Shortly after starts a longer, quiet phrase in a melancholic ambience which is based on a sound mixture from three lines. It contains a noise melodic line from the airplane, scratching string and a slowly moved melodic line from a brass instrument. The lines seems likely going together at the beginning with the same intention but soon after they separate from each other to flow successively into the opposite directions.

The fourth section contains two sound blocks in the same form which contains the lines in diverse lengths and various articulations: from shallow to dark, from loose to tight. The fire appears at first, then the guns packed up in accompanying with a rapid jet. A rapid train goes suddenly to reach a bell as a sign to suggest that a new phrase is starting soon. The music releases for a while. Two gentle lines appear successively as background with a gentle going train and a three semi tones motive. Suddenly the train goes rapidly far away, very soon appears a melodic line from accordion in accompanying with a fast, aggressive train passing away. Again appears accordion melody in accompanying with fire. The guns pack up and a jet flies rapidly, the melody disappears. One after the other perform the sounds of train, metal hit and jets in all directions to build a sound band. The sound band goes further aggressively, shortly appears the accordion melody again but soon it is flooded by the intense sounding environment which is counterpointed by the train, the jet, the metal hit and the typewriter from all directions flying around. Till the whistle appears from far, starts the music to build highpoint which is ended by the bell sound with a melodic fragment from accordion. The sentence is ended by a sound mixture of matches point and clock as a sign to suggest that the next section is going to start soon.

The fifth section contains two parts. The first part consists of lines in combination with certain points. The second part consists of lines and sound blocks. The loud thunder is a cut off point of these two parts.

The first part of the fifth section starts from the sound of a striking match which appears with a larger clock which brings matches to the end. A pause, then a sigh appears. A variation of the sigh appears loudly afterwards, it is accompanied with a regular clock which moves around with burning fire. Very soon it extinguishes and leaves a clock sound alone. A short pause. Two matches appear at the same time in accompanying with a clock which is ended by a lower clock. A lower long tone appears as background quietly in accompanying with the higher and lower clocks which appear and disappear successively. Without interruption a similar process is repeated again with the heart beat appearance. A pause, afterwards appears a lower clock sound. Again, a pause. A single lower clock sound appears. The lower clock sound appears again which brings higher clock and lower long tone into the time line. A longer pause. The sudden loud thunder appears which is accompanied with a higher clock. The phrase is ended by a lower clock sound.

The second part of this section is started. A low, quiet flat tone appears as the background. Some time later appear clock and heart beat successively. In the mean time is the background getting louder, till the clock appears a third time where the music starts to load the sound block which consists of noisy human voices in a foyer. It starts to load female voice and male voice successively. The heart beat appears again which brings a low tone from the brass instrument to join the music. The crowd appears from far with unclear positioning in accompanying with the heart beat and clock. Suddenly the crowd comes near with aggressive gestures in accompanying with a sharp sound which is a variation of the matches point sound. A space with a low frequency band is getting louder. The higher clock appears and is ended by a lower clock sound. The low frequency band appears again in addition to the thinner white noise as background, some time later the coarse white noise comes to join. Soon later appears a low brass tone which brings steps into music. In between the lower clock appears twice to join the time line. The reverb of the thunder spreads wide, in between are clock and speech appearing as bridge to the next phrase.

The new phrase contains two parts which are based on crowd speech and clock. The first part is a short sentence in decrescendo form, the second part is a longer sentence in crescendo form with dramatical character. The clock and crowd speech always appear in balance till the phrase is ended by a high soprano tone which is accompanied by the clock and a heart beat. A short pause. The step appears again in accompanying with speech from both sides. A pause. Afterwards follows a lower clock repeated itself twice. A pause again. The lower clock appears, soon comes the higher clock to join the line. The clocks are moving, as soon as a lower single clock appears, the clock line reacts in positioning, at the same time flows a low frequency band in accompanying with a low brass instrument tone into music as background. The music continues with lower frequency band and its reverb spreading widely in accompanying with the clock line as background. Suddenly the high female voice appears, soon afterwards starts a phrase with four layers, respectively they are:

the lower frequency, the crowd speech, the clock line and the sudden voice / speech with accent. Till a certain point, a motive of low brass instruments appear into the time line which encourages the music atmosphere and pushes the music intensely to the high point.

The sixth section starts from an intense loud synthesis sound which is backgrounded by the hazy crowd in the distance in combination with the sharp matches sound. Soon appears a low brass instrument motive, afterwards the crowd starts to show their movements. In the meantime appears coarse white noise to strengthen the intensity of atmosphere. A sudden low brass tone appears and flows, it makes a crescendo in accompanying with coarse white noise. The sharp matches brings the powerful water fall into the music which is backgrounded by a very low brass tone to bring the music to the next station. The second station starts from a boat signal in accompanying with the sharp matches which is backgrounded by a harmonic band of boat engine noise. Soon appears a melody from a boat horn in accompanying with noises from various engine types in all directions as background, as emphasis or as harmonic support to the melody. A voice announcement from subway Hong-Kong appears as a bridge to bring the music to the third station. The third station starts from a lower motor which is covered at the same time by the higher sharp motor and percussive metal sounds. A fast train goes aggressively while an airplane appears. It goes from invisible to visible while the high motor gets louder. The boat horn appears energetically to join the harmonic band which is built from the noisy human voice, jets, trains, typewriter, motors and other types of sharp sounds from all directions to bring music to the next station. The fourth station starts with a rapid train and jet passing away from opposite directions. Soon afterwards appears a loud and high female voice to accent the phrase which is backgrounded by the boat horn's melody and machine noises. The fifth station starts from a step which brings a long release phrase into music which is built on a harmonic band where the airplane is passing slowly away. The harmonic band consists of tuba, step, clock, raining, machine noise and owl song which brings memory of imagination back to the first section of the piece.

The seventh section consists of two parts in similar form. The first part is in a slower crescendo with accelerando form, additionally with a small coda afterwards. The second part is in a shorter but complex form which is similar to the first part but without having a coda. Both of the parts take similar sounds to build different scenes.

The first part starts from the crowd from far in accompanying with the clock sound and a long noise line which shows an airplane passing away. A sound band is built by the air noise, train engine and lower tuba tone. Soon afterwards appears on it the heart beat, sharp matches, steps, percussive sounds and rapid train successively to bring the boat horn and an energetic water fall to a high point which is ended by a bell sound. A short pause. Soon afterwards appears steps which

are accompanied by the air noise that is built in the form of crescendo and decrescendo as a sigh to end this part. A step opens the door of the second part. It brings a clear boat horn in the foreground which is backgrounded by clock and air noise. The step goes further which is accompanied successively by clocks at different pitches, fire and boat horn. Till a certain point, the bird clock appears clearly as a sign to combine the line which is a transformation of the rapid train in crescendo form to push the music to a slight highpoint based on the sharp matches point sound. Soon afterwards appears a fast train to drive a short, rapid highpoint again where the matches and fire are superimposed. A bell sound appears as a sign, afterwards spreads the highpoint effects around which is picked up by the burning fire and heart beats to bring the music to the end.

In this composition, I used the sound to build the scene, through the connections of scenes to tell a story. It is a story about a hero and the memory of his history.

Thanks to Kaho Cheung for the recording of Hong - Kong Subway.
Thanks to Andre Bartetzki for the recording of a sigh.

4 - 05 *Lieder Ohne Wort*

The piece was composed in 2012. The sound sources are sand - rabab, conga and voice. In this piece I used the sound as color, music movement as motive / line to draw the emotion.

The music starts from the urgent sand - rabab staccato in accompanying with conga in a fast tempo, soon follows the voice close behind it. The voice comes speedily into the foreground and chased intensely with sand rabab and conga. Soon afterwards the voice starts to develop itself in diverse lengths, colors and positions, as well the motives of sand rabab are always varied. It's like a river and its tributaries, sometimes they are separated lines and flowing with own gestures. Sometimes they are coming together and supply to each other. It is under monophonic principle but polyphonic interpretation. The surrounding of the music is like being in a stacked waves or excited jungle. It never stops moving and happening.

The process of composing this piece is: I took the samples of sand - rabab and conga to compose the tape part. Afterwards I did the vocal improvisation and recorded it while I was listening to the tape part. After the vocal recording was completed I re - composed it to the tape. The working method of this piece is between composition and improvisation.

4 - 06 *Sleepwalker*

The piece was composed in 2012. The lyric is a combination from the writings by *Qin Shang* and *Ying - Ying Cai*. I spoke the text and recorded it to compose the music. The lyric is a soliloquy which refers to someone who narrates her story calmly. It must be a tragic story but she behaves calmly as if she is telling an insignificant story about someone else. The high point of the lyric is set near to the end where the answer of the whole story is pointed out. Through the girl relays a speech, we suddenly realize that she is the only figure in the story. The other figures are the reflections of herself (patrol man, cosmologist). To express the emotional feeling of the lyric I excerpted a part of my piano piece which contains a twisted melody from a children song “twinkle, twinkle, little star” and re - composed it to the lyric.

The music starts from the left side, soon appears the voice in the center which keeps the same position till the end of the piece. There are few exceptions where a sentence or few words appear in the left side but it is to emphasize the meaning of the text. The piano part is positioned in the left side till the end of the piece. Sometimes the echo of tunes appears in the middle, but soon afterwards they are shifted back to the left. Intentionally I let the acoustic environment of the whole piece be unbalanced. The piano part is always set in the left as well as the voice part is always set in the middle, but the right side is empty. The “wrong” allocation was made to express the emotional feeling of the lyric which is ashen and numbness. To interpret this piece through the vocal expression I let my intonation being clear and sweet to simulate the mood of a young girl who is sitting on the sidelines to observe this world, including her own.

Qin Shang (商禽 1930 - 2010). He was a Chinese / Taiwanese poet in the older generation.

Ying - Ying Cai (蔡瑩瑩 1986 -). She is a Taiwanese poet in the young generation

4 - 07 *Bird I - V*

The piece was made in 2010 and revised in 2012. It consists of five short movements: one sentence, dialog, singing, playing and discussing. The sound sources are based on *Qin*, a Chinese plucked instrument. Each of the movements are shaped by different structure and articulation. Here I am going to discuss more about the details of each movement.

I One sentence: it describes a movement which was transformed from a finger movement of playing *Qin*. The sound source is a single tone with its reverberation and the noise of the finger movement on the fingerboard. The form of the piece is like a reversed tone (fingerboard's noise - reverberation - tone). The piece starts with the high frequency noise from the right side with slight sound reflection of the left side which brings afterwards a crispy tone with reverberation from the right side. The reverberation goes to left, to middle then it goes back to the right which is its original position. The tone is always accompanied by the high frequency noise. The same process is repeated again with a slight variation in tempo. The sound starts from the right side and it goes fast to the left like ping pong ball's action which is going to right, short after it appears in the left again but with a tone. Very soon appears its reflection in the right side which then goes fast to the left side. Afterwards it comes back to the right side in accompanying with the noise which follows behind. By then the reverberation of the tone and the noise are going to the opposite direction. This movement is ended by noise with an accent on the left side.

II Dialog: it describes a movement of playing a flageolet motive on *Qin*. The first tone is plucked by forefinger to the outside direction, the second tone is plucked by the middle finger pointed to the body direction, then appears an interval which is plucked by thumb and middle finger in the opposite direction. The sound source is a three tone motive which starts from a single tone which follows a minor third to go up and a major second to go down. This motive appears through the whole piece in various transformations. The music starts with a crispy sound in accompanying with the noise from the right side which goes fast to the left side. Afterwards it goes into the middle point and is ended by an accent which is a start point of the next sentence. The new sentence starts in middle point, soon afterwards it becomes a line to spread into both of the right and left sides which brings the three tone motive clearly out. The reverberation of the last tone is extended, it is flowing into the right and left side till the transformation of it appears with accent which brings music in some time later to the end with a clear arpeggio sound switches between the right and left side. It lands up afterwards in the right side concisely. The idea of description a finger movement by playing a flageolet motive between two strings is transformed to the sound movements between two loudspeakers as well as the interval of motive.

III Singing: it takes the same sound source as the second movement but varied differently. The three tone motive develops in this movement further and the music becomes more fluent. The piece starts from a melodic line which is based on a trill. It goes up to a minor third and goes down to a major second, by the same note is the same model repeated reversely afterwards. The high frequency trill appears at the very beginning of the piece in the right side which flows fast to the left then it comes back to the right side. At almost the same time appears a lower short frequency sound with accent in the left side. Soon afterwards the motive is reversed and the trill is flowing till almost the end. Then a lower short frequency sound appears in the middle to bring the whole sentence to the end. This is the first sentence of the piece which starts from a motive and ends with its reverse. The second sentence appears in the same model as the first one but with more development of the low frequency part. The low frequency in this part becomes the lines in various lengths with more fluency which is flowing with the high frequency sound around and it ends in the middle position. The motive development of the second sentence is similar to the first sentence but with slightly varied sound positioning. The third sentence of this piece consists of three layers in three sections which are based on high, middle and low frequency sounds. In the first section appears the middle frequency sound newly and offers the solo-like melodic line which is built from lower frequency sound. The middle frequency sound goes at first down to a major second in the left side, afterwards appears the lower frequency sound to pick it up with a minor second down in the right side which is echoed by the same note till a certain point where appears the middle frequency sound with a longer note in the left side where it goes to a minor second up. The second section takes half of the process as the first section but with slight tempo and panning variations. The third section is similar to the second section but with a concluding note in the end where an accent is added to the low frequency sound in the right side. The function of high frequency sound in the third sentence is as harmonic background to accompany the melodic line. It is flowing around between both of left and right side.

IV Playing: it takes the sound sources from the first and second movements but with different development. The music starts from a tutti of the sounds, afterwards it is separated to four motives: the high frequency noise on the right side, the flageolet tone in the middle, the transparent percussive sound on the right side and a downward tone row presents by crispy high frequency sound on the left side. The high frequency noise remains as background, it appears in the middle point. Soon it goes to the right side in accompanying with a highly bright flageolet tone to appear in the middle which goes to the left side then. In between appears a punctuating percussive sound in the right side, in the middle point as emphasis to the high frequency downward tone row while it was going. Through a very short passage with the few quietly punctuated notes in the left side, at the middle point. Then the music goes to the second phrase which consists of the punctuated notes from different sound sources like noise, the percussive sound and the downward

tone row in high frequency area. The downward tone row is set on the left side, at the same time the other punctuated sounds appear to respond to it successively. The noise comes afterwards in linear form to supply the short notes. Soon goes music to the third phrase which is a variation of the first and the second phrases that takes the beginning of the first phrase, develops the last part of the second phrase in tempo, quantity and in panning. The music is ended by a concise sound in the lower frequency area on the right side to respond to the previous sound which is set in the middle frequency area and appears on the left side with a decisive accent.

V Discussing: it takes the same sound source as the first movement. This movement is a transformation of the Chinese percussion model. The music begins from a rhythmic model which starts from the high frequency noise at the middle point and goes soon to the left side then it switches to the right side. Afterwards a highly transparent percussive sound appears on the right side to suggest that this phrase is going to be ended soon. The second phrase begins with the same rhythmic model with development. The same percussive sound appears by the very beginning of the phrase near to the middle position. The third phrase starts with a rhythmical variation from the second phrase at very beginning in accompanying with three highly percussive sounds one after the other which appear in near the middle position and the right side. Then the fourth phrase starts, where the high frequency noise rhythm is backgrounded, on it appear numerous high frequency percussive sounds rhythmically in various positions. The fifth phrase comes immediately afterwards with a compact rhythmical line which consist of the high frequency noises. At the same time appears the percussive sound in the form of a rhythmical line which is based on a motive that is grouped from three percussive sounds. The rhythmic pulse of the high percussive sound line goes from compact to slow gradually, the same as the trend of the high frequency noise goes gradually from compact to loose. The sixth phrase starts from a high transparent percussive sound with accent, soon follows the frequency noise afterwards with the clear rhythmic beat to simulate the rhythm of the percussive sound from the last phrase. This model is repeated twice, gradually it slows down. A single frequency noise appears afterwards in the position near to the middle point. Shortly afterward it appears again to bring the music to the end.

4 - 08 Dreieckige Beziehungen

The piece was composed in 2012. The sound sources are the excerpts from my compositions that I took to build this piece.

The process of composing this piece is: I took a previous composition of mine as a model and I decided to follow the structure of it. I put the new sounds on it to emphasize the color and I put the excerpts on it to change / rebuild the structure of it. Some of the sounds / excerpts are put on it to suit the structure, some of the excerpts are put on it to react, to against and to change the original structure and to make the new form or to get a new path from it.

The music starts from a single static point. After a pause, appears another single point to echo it. Both of the points belonging to each other as a cell which is varied and developed rhythmically with various articulations to complete the next cell. The music goes further this way. The cell grows with different articulations / expressions as they are speaking to each other in different gestures. The first part of this piece is a feast of cell development, the solution of it is given in the second part. A small tail is followed close afterwards by the end of the second part which belongs to it. On one hand this piece follows the cell development 's principle of my previous piece "Blume Hand Lächeln" and makes a further development from it. On the other hand I take "Blume Hand Lächeln" as background that I emphasize, repair and rebuild it through re - compose it with my other compositions. It's an experiment for me to build a piece this way / method that I mix the pieces by different music compositions from myself and recompose them to get a new piece done.

It's a game. A game of and for composition which takes the similar principle as when you get a plan to renovate a building. At first you might repair some problematic places in the building and put the new materials on it. Then you would reconstruct the building by making and building some new structures. Once the renovation work is completed, you might clean the inside and the environment of it. Then a new building is constructed.

4 - 09 RC 7

The piece was composed in 2012, the duration of it is 91 minutes which is as music carpet for my next project RC 7 - a multimedia installation. In this section I am going to give a short introduction to the music carpet, then to analyze it in detail. Afterwards I will introduce briefly the working method of my next project - a multimedia installation that the music carpet was made for.

Inspiration

The inspiration of this piece was from an old Chinese novel called *Red Chamber Dream*.

Working method

There is a lyric set which is the emotional background / inspiration for the music. At first I worked on the lyric and I set seven emotional sequences as structure. Afterwards I collected the phrases by different writers and composed the phrases for each individual sequence. Then I connected the sequences as a lyric set which is as emotional background / inspiration for the music carpet. After I completed the music carpet for the multimedia installation, I separated the lyric set from the music carpet to let the position of the lyric to be acted as inspiration for music. The lyric set called *Red Chamber* which is attached to the portfolio.

Structure

There are four main sources, respectively from *xiao* (a Chinese wind instrument), from *pipa* (a Chinese plucked instrument), from percussion sample and from piano sample. From the sources I mentioned above I created four pieces which are the main materials of the creation. Besides I cut four excerpts in various lengths from the main material IV and set them in different places of the music carpet. The music carpet contains seven sections, the duration of each section is 13 minutes.

4 - 09a Component

Material processing I (resource)

- the development of xiao sample is made, about 13 minutes.
- the development of pipa sample is made, about 13 minutes.
- a piece from percussion sample is made, about 11 minutes.
- a piece for piano is made, about 13 minutes.

Material processing II (length)

- the xiao piece is stretched, shortened in four different lengths.
- the pipa piece is stretched, shortened in five different lengths.
- the percussion piece is stretched, shortened in two different lengths, cut three times.
- the piano piece is stretched, shortened in seven different lengths, cut four times.

Material processing III (dynamic)

- the xiao piece starts from quiet high frequency which is very quiet. The phrases increase gradually in a preset proportion to a high point.
- the pipa piece starts from very low amplitude which is accompanied with sudden accents from pipa. The dynamic of whole piece is variable but in preset direction to high or low point.
- the percussion piece is made by accents with different articulations. In the first four minutes the dynamic increased, the coming three minutes is a soft release composed from lines and points. The last two minutes is a long phrase which contains the increasing of dynamic and speed.
- the piano piece contains seven parts in different dynamic purpose. The first part is in ff (pp), second part is in mp, third part is in fff (mf). After the third part is the fourth part in fff (ppp). The fifth part is in ff (pp), then the sixth part in ppp (mf), the last part is in pp.

Material processing IV (formation)

- the xiao piece consists of three sections.
- the pipa piece consists of five sections.
- the percussion piece consists of three main sections, the first section contains three parts, the last section contains two parts.
- the piano piece consists of seven sections.

Material processing V (density)

- there are three main tendencies of density increasing in xiao piece, proportionally they are from zero to 3.5 minute, 4.7 to 6 minute, 7.5 to 11 minute.
- there are two main tendencies of density increasing in pipa piece, proportionally they are from zero to 5.5 minute, 11 to 13 minute. The phrase from 7 to 11 minute is overlapped by decreasing and increasing densities.
- there are two increasing of densities in percussion piece, proportionally they are from zero to 4.3 minute which contains three increases, from 7.8 to 10 minute contains two increases.
- the highest density of piano piece is set proportionally between 8.2 to 9.8 minute. The lowest density of it is set from 6.3 to 9.1 minute.

4 - 09b *Main materials*

The main material I: xiao part

The first xiao part is 13 minutes, in three sections which are respectively in proportion from zero to 3.9 minutes, 3.9 to 6 minutes, 6 to 13 minutes. They are set with tendency of density and dynamical increasing. The spatial movement is accompanied to the tendency, for instance the basic movement of the first part is from right front to left side. The basic movement of the second part is from right side to left front, afterwards varied between the front left and right. The basic movement of the third part begins from the left side which moves slowly into the space. It emphasize the right half side to the left half side then goes around in the whole space. The piece is ended with the high frequency in front. Soft attraction is the sound character of this part which is set from zero to 13 minutes in RC 7.

The second xiao part is 21 minutes, in three sections which are respectively in proportion from zero to 6.2 minutes, 6.2 to 9.8 minutes, 9.8 to 21 minutes. The sections are set with tendency of density and dynamical increasing. The spatial movement is accompanied to this tendency, for instance the basic movement of first part is from right front to left side. The basic movement of second part is from right side to left front afterwards varied between the front left and right. The basic movement of the third part is from the left side begins which moves slowly into space. It emphasize the right half side to the left half side then goes around in the whole space. The piece is ended with the high frequency in front. Soft but strongly attraction is the sound character of this part which is set from 21 to 42 minutes in RC 7.

The third xiao part is 14 minutes, in three sections which are respectively in proportion from zero to 4.9 minutes, 4.9 to 7 minutes, 7 to 14 minutes. The sections are set with tendency of density and dynamical increasing. The spatial movement is accompanied to this tendency, for instance the basic movement of first part is from right front to left side. The basic movement of second part is from right side to left front afterwards varied between the front left and right. The basic movement of the third part begins from the left side which moves slowly into space. It emphasize the right half side to the left half side then goes around in the whole space. The piece is ended with the high frequency in front. Soft attraction is the sound character of this part which is set from 47 to 61 minutes in RC 7.

The fourth xiao part is 13 minutes, in three sections which are respectively in proportion from zero to 3.9 minutes, 3.9 to 6 minutes, 6 to 13 minutes. The sections are set with tendency of density and dynamical increasing. The spatial movement is accompanied to this tendency, for

instance the basic movement of first part is from right front to left side. The basic movement of second part is from right side to left front afterwards varied between the front left and right. The basic movement of the third part begins from the left side which moves slowly into space. It emphasize the right half side to the left half side then goes around in the whole space. The piece is ended with the high frequency in front. Soft attraction is the sound character of this part which is set from 78 to 91 minutes in RC 7.

The fifth xiao part was 91 minutes, in three sections which are respectively from zero to 26 minutes, 26 to 42 minutes, 42 to 91 minutes. The sections are set with tendency of density and dynamical increasing. The spatial movement is accompanied to this tendency, for instance the basic movement of first part is from right front to left side. The basic movement of second part is from right side to left front afterwards varied between the front left and right. The basic movement of the third part is from the left side began which moves slowly into space. It emphasize the right half side to the left half side then goes around in the whole space. The piece is ended with the high frequency in front. Strong attraction is the sound character of this part which is set from zero to 91 minutes in RC 7.

The main material II: pipa part

The first pipa part is 18 minutes, in five sections which are respectively in proportion from zero to 4 minutes, 4 to 5.3 minutes, 5.3 to 10.5 minutes, 10.5 to 16.1 minutes, 16.1 to 18 minutes. This piece starts from very low amplitude in accompanying with sudden appears accent from pipa. The spatial movement is variable, no certain direction. It follows the musical movement in the space. The highest density of the piece is proportionally around 15.2 to 16.8 minutes, the lowest density of the piece is proportionally from zero to 5.7 minutes. The dynamic range of the piece is large, from the occurrence of the motive to the whole piece. All of them are the preset of certain emotional feeling to the high or low point. Unstable sound appearance is the character of this piece which is set from 8 to 26 minutes in RC 7.

The second pipa part is 21 minutes, in five sections which are respectively in proportion from zero to 5.5 minutes, 5.5 to 7.7 minutes, 7.7 to 12 minutes, 12 to 18.4 minutes, 18.4 to 21 minutes. This piece starts from very low amplitude in accompanying with sudden appears accent from pipa. The spatial movement is variable, no certain direction. It follows the musical movement in the space. The highest density of the piece is proportionally around 17.5 to 19.3 minutes, the lowest density of the piece is proportionally from zero to 6.2 minutes. The dynamic range of the piece is large, from the occurrence of the motive to the whole piece. All of them are the preset of certain emotional feeling to the high or low point. Variable sound appearance is the character of this piece which is set from 21 to 42 minutes in RC 7.

The third pipa part is 14 minutes, in five sections which are respectively in proportion from zero to 3.6 minutes, 3.6 to 4.9 minutes, 4.9 to 7.8 minutes, 7.8 to 11.9 minutes, 11.9 to 14 minutes. This piece starts from very low amplitude in accompanying with sudden appears accent from pipa. The spatial movement is variable, no certain direction. It follows the musical movement in the space. The highest density of the piece is proportionally around 11 to 12.2 minutes, the lowest density of the piece is proportionally from zero to 3.5 minutes. The dynamic range of the piece is large, from the occurrence of the motive to the whole piece. All of them are the preset of certain emotional feeling to the high or low point. Variable emotion is the sound character of this piece which is set from 53 to 67 minutes in RC 7.

The fourth pipa part is 13 minutes, in five sections which are respectively in proportion from zero to 3 minutes, 3 to 4.3 minutes, 4.3 to 7.2 minutes, 7.2 to 11.3 minutes, 11.3 to 13.5 minutes. This piece starts from very low amplitude in accompanying with sudden appears accent from pipa. The spatial movement is variable, no certain direction. It follows the musical movement in the space. The highest density of the piece is proportionally around 10.7 to 11.8 minutes, the lowest density of the piece is proportionally from zero to 3.5 minutes. The dynamic range of the piece is large, from the occurrence of the motive to the whole piece. All of them are the preset of certain emotional feeling to the high or low point. Variable emotion is the sound character of this piece which is set from 75 to 88 minutes in RC 7.

The fifth pipa part is 91 minutes, in five sections which are respectively in proportion from zero to 20 minutes, 20 to 27.2 minutes, 27.2 to 48 minutes, 48 to 76.5 minutes, 76.5 to 91 minutes. This piece starts from very low amplitude in accompanying with sudden appears accent from pipa. The spatial movement is variable, no certain direction. It follows the musical movement in the space. The highest density of the piece is proportionally around 71 to 79 minutes, the lowest density of the piece is proportionally from zero to 20 minutes. The dynamic range of the piece is large, from the occurrence of the motive to the whole piece. All of them are the preset of certain emotional feeling to the high or low point. Variable sound appearance is the character of this piece which is set from zero to 91 minutes in RC 7.

The main material III: percussion part

The first percussion part is 24 minutes, in three sections which are respectively in proportion from zero to 7 minutes, 7 to 15.1 minutes, 15.1 to 24.6 minutes. The composition purpose of this piece is the sound variations of percussion instruments. The percussion sounds appears in different colors, lengths, density as well as in different locations, time or in spaces. The process of speed

increasing is set proportionally from zero to 7 minutes, from 7 to 15.1 minutes is a long phrase of sound variation in color, length and form. The process of dynamic and speed increasing by overlapped materials is set from 15.1 to 24.6 minutes. The first percussion part is set from 13 to 37 minutes in RC 7.

The second percussion part is 10 minutes, in three sections which are respectively in proportion from zero to 4.3 minutes, 4.3 to 7.8 minutes, 7.8 to 10.1 minutes. The composition purpose of this piece is the sound variations of percussion instruments. The percussion sounds appears in different colors, lengths, density as well as in different locations, time or in spaces. The process of speed increasing is set proportionally from zero to 4.3 minutes, from 4.3 to 7.8 minutes is a long phrase of sound variation in color, length and form. The process of dynamic and speed increasing by overlapped materials is set from 7.8 to 10.1 minutes. The second percussion part is set from 38 to 48 minutes in RC 7.

The third percussion part is 4 minutes. It is excerpted from the third section of the first percussion part which is shortened in an approximate proportion about 3:1.2 and set from 70 to 74 minutes in RC 7.

The fourth percussion part is 6 minutes. It is excerpted from the first, second section of the second percussion part. It is set from 79 to 85 minutes in RC 7.

The fifth percussion part is 5 minutes. It is excerpted from the final phrase of the first percussion part. It is about 10.20 minutes proportionally which is shortened in an approximate proportion about 2:1 and is set from 89 to 94 minutes in RC 7.

The main material IV: piano part

The first piano part is 13 minutes, in seven sections. First section is 1 minute 28 seconds. Second section is 28 seconds. Third section is 2 minutes 40 seconds. Fourth section is 1 minute 54 seconds. Fifth section is 1 minute 26 seconds. Sixth section is 4 minutes 24 seconds. Seventh section is 40 seconds.

Each section has its own musical purpose, for instance:

Form: the first section is like the statement I, second section is like intermezzo, third section is statement II, fourth section is statement III, fifth section is statement IV, sixth section is statement V, seventh section is the final sentence.

Dynamic: the first section is in ff (pp), second section is in mp, third section is in fff (mp), after third section the fourth section is in fff (ppp), afterwards in ff (pp), in ppp (mf), the last section is in pp.

Register: the first section is focused on the high register in accompanying with flowing arpeggio from the low register. The second section shows the chords which move from the high register to the low register. The third section is focused on the lower register with sometimes appears tunes in high or highest register. The fourth section is concentrated on the highest register and the lowest register. The fifth section is balanced between the middle and high register. The sixth section renounces the middle register, focuses on the lowest and highest register. The seventh section is focused on the high and highest register.

The highest density among of the sections is the fourth section, the lowest density is the third section. All sections are electronically modified, simulated to the space of large empty church. The musical expression is each section variable. The whole part is set from 52 to 65 minutes in RC 7.

The second piano part is 26 minutes, in seven sections. First section is 3 minutes 16 seconds. Second section is 54 seconds. Third section is 5 minutes 20 seconds. Fourth section is 3 minutes 30 seconds. Fifth section is 2 minutes 50 seconds. Sixth section is 8 minutes 45 seconds. Seventh section is 1 minutes 25 seconds.

Each section has its own musical purpose, for instance:

Form: the first section is like the statement I, second section is like intermezzo, third section is statement II, fourth section is statement III, fifth section is statement IV, sixth section is statement V, seventh section is the final sentence.

Dynamic: the first section is in ff (pp), second section is in mp, third section is in fff (mp), after third section the fourth section is in fff (ppp), afterwards in ff (pp), in ppp (mf), the last section is in pp.

Register: the first section is focused on the high register in accompanying with flowing arpeggio from the low register. The second section shows the chords which move from the high register to the low register. The third section is focused on the lower register with sometimes appears tunes in high or highest register. The fourth section is concentrated on the highest register and the lowest register. The fifth section is balanced between the middle and high register. The sixth section

renounces the middle register which focuses on the lowest and highest register. The seventh section is focused on the high and highest register.

The highest density among of the sections is the fourth section, the lowest density is the third section. All sections are electronically modified, simulate to the space of large subway. The musical expression is each section variable. The whole part is set from 48 to 74 minutes in RC 7.

The third piano part is 39 minutes, in seven sections. First section is 4 minute 47 seconds. Second section is 1 minute 23 seconds. Third section is 7 minutes 48 seconds. Fourth section is 4 minutes 47 seconds. Fifth section is 4 minutes 14 seconds. Sixth section is 13 minutes 55 seconds. Seventh section is 2 minutes 06 seconds.

Each section has its own musical purpose, for instance:

Form: the first section is like the statement I, second section is like intermezzo, third section is statement II, fourth section is statement III, fifth section is statement IV, sixth section is statement V, seventh section is the final sentence.

Dynamic: the first section is in ff (pp), second section is in mp, third section is in fff (mp), after third section the fourth section is in fff (ppp), afterwards in ff (pp), in ppp (mf), the last section is in pp.

Register: the first section is focused on the high register in accompanying with flowing arpeggio from the low register. The second section shows the chords which move from the high register to the low register. The third section is focused on the lower register with sometimes appears tunes in high or highest register. The fourth section is concentrated on the highest register and the lowest register. The fifth section is balanced between the middle and high register. The sixth section renounces the middle register, focuses on the lowest and highest register. The seventh section is focused on the high and highest register.

The highest density among of the sections is the fourth section, the lowest density is the third section. All sections are electronically modified, simulate to the space of ice plate. The musical expression is each section variable. The whole part is set from 47 to 86 minutes in RC 7.

The fourth piano part is 52 minutes, in seven sections. First section is 6 minutes 24 seconds. Second section is 1 minute 51 seconds. Third section is 10 minutes 40 seconds. Fourth section is 7 minutes 03 seconds. Fifth section is 6 minutes. Sixth section is 17 minutes 09 seconds. Seventh section is 2 minutes 53 seconds.

Each section has its own musical purpose, for instance:

Form: the first section is like the statement I, second section is like intermezzo, third section is statement II, fourth section is statement III, fifth section is statement IV, sixth section is statement V, seventh section is the final sentence.

Dynamic: the first section is in ff (pp), second section is in mp, third section is in fff (mp), after third section the fourth section is in fff (ppp), afterwards in ff (pp), in ppp (mf), the last section is in pp.

Register: the first section is focused on the high register in accompanying with flowing arpeggio from the low register. The second section shows the chords which move from the high register to the low register. The third section is focused on the lower register with sometimes appears tunes in high or highest register. The fourth section is concentrated on the highest register and the lowest register. The fifth section is balanced between the middle and high register. The sixth section renounces the middle register, focuses on the lowest and highest register. The seventh section is focused on the high and highest register.

The highest density among of the sections is the fourth section, the lowest density is the third section. All sections are electronically modified, simulate to the space of medium museum. The musical expression is each section variable. The whole part is set from 26 to 78 minutes in RC 7.

The fifth piano part is 65 minutes, in seven sections. First section is 8 minutes. Second section is 2 minute 17 seconds. Third section is 13 minutes 18 seconds. Fourth section is 8 minutes 45 seconds. Fifth section is 7 minutes 09 seconds. Sixth section is 21 minutes 58 seconds. Seventh section is 3 minutes 33 seconds.

Each section has its own musical purpose, for instance:

Form: first section is like statement I, second section is like intermezzo, third section is statement II, fourth section is statement III, fifth section is statement IV, sixth section is statement V, seventh section is the final sentence.

Dynamic: the first section is in ff (pp), second section is in mp, third section is in fff (mp), after third section the fourth section is in fff (ppp), afterwards in ff (pp), in ppp (mf), the last section is in pp.

Register: the first section is focused on the high register in accompanying with flowing arpeggio from the low register. The second section shows the chords which move from the high register to the low register. The third section is focused on the lower register with sometimes appears tunes in high or highest register. The fourth section is concentrated on the highest register and the lowest register. The fifth section is balanced between the middle and high register. The sixth section renounces the middle register, focuses on the lowest and highest register. The seventh section is focused on the high and highest register.

The highest density among of the sections is the fourth section, the lowest density is the third section. All sections are electronically modified, simulate to the space of a realistic room. The musical expression is each section variable. The whole part is set from 9 to 74 minutes in RC 7.

The sixth piano part is 78 minutes, in seven sections. First section is 9 minutes 35 seconds. Second section is 2 minute 45 seconds. Third section is 15 minutes 56 seconds. Fourth section is 10 minutes 32 seconds. Fifth section is 8 minutes 33 seconds. Sixth section is 26 minutes 28 seconds. Seventh section is 4 minutes 11 seconds.

Each section has its own musical purpose, for instance:

Form: first section is like statement I, second section is like intermezzo, third section is statement II, fourth section is statement III, fifth section is statement IV, sixth section is statement V, seventh section is the final sentence.

Dynamic: the first section is in ff (pp), second section is in mp, third section is in fff (mp), after third section the fourth section is in fff (ppp), afterwards in ff (pp), in ppp (mf), the last section is in pp.

Register: the first section is focused on the high register in accompanying with flowing arpeggio from the low register. The second section shows the chords which move from the high register to the low register. The third section is focused on the lower register with sometimes appears tunes in high or highest register. The fourth section is concentrated on the highest register and the

lowest register. The fifth section is balanced between the middle and high register. The sixth section renounces the middle register, focuses on the lowest and highest register. The seventh section is focused on the high and highest register.

The highest density among of the sections is the fourth section, the lowest density is the third section. All sections are electronically modified, simulate to the space of underground passage. The musical expression is each section variable. The whole part is set from 3 to 81 minutes by RC 7.

The seventh piano part is 91 minutes, in seven sections. First section is 11 minutes 38 seconds. Second section is 3 minutes 10 seconds. Third section is 18 minutes 24 seconds. Fourth section is 12 minutes 09 seconds. Fifth section is 9 minutes 57 seconds. Sixth section is 30 minutes 52 seconds. Seventh section is 4 minutes 50 seconds.

Each section has its own musical purpose, for instance:

Form: first section is like statement I, second section is like intermezzo, third section is statement II, fourth section is statement III, fifth section is statement IV, sixth section is statement V, seventh section is the final sentence.

Dynamic: the first section is in ff (pp), second section is in mp, third section is in fff (mp), after third section the fourth section is in fff (ppp), afterwards in ff (pp), in ppp (mf), the last section is in pp.

Register: the first section is focused on the high register in accompanying with flowing arpeggio from the low register. The second section shows the chords which move from the high register to the low register. The third section is focused on the lower register with sometimes appears tunes in high or highest register. The fourth section was concentrated on the highest register and the lowest register. The fifth section is balanced between the middle and high register. The sixth section renounces the middle register, focuses on the lowest and highest register. The seventh section is focused on the high and highest register.

The highest density among of the sections is the fourth section, the lowest density is the third section. All sections are electronically modified, simulate to the space of large empty church. The musical expression is each section variable. The whole part is set from 1 to 91 minutes in RC 7.

Four excerpts: the excerpts are taken from piano part. The first excerpt is taken from the section one, section two and section three. The first part is taken from section four. The duration of the first excerpt is six minutes thirteen seconds which is set proportionally from zero to 6.2 minutes. The second excerpt is taken from the first part of section one, the middle part of section two, the last part of section three. The duration of second excerpt is five minutes three seconds which is set proportionally from 8.1 to 13.1 minutes. The third excerpt is taken from the last part of the section four, the fourth, fifth part of the section six and the section seven. The duration of the third excerpt is six minutes eighteen seconds which is set proportionally from 14.7 to 20.9 minutes. The fourth excerpt is taken from the third, fourth and last part of the section six and the section seven. The duration of the fourth excerpt is three minutes fifty four seconds which is set in proportion from 85.1 to 89 minutes. The sections are electronically modified, simulate to the space of stage.

The explanation above is to analyze the components of the music carpet as well as to introduce how the components be set in this composition. The function of this long music piece is as music carpet for my future project RC 7 - a multimedia installation. In the next section I am introducing this project briefly.

4 - 09c *Project plan / working method*

In the last part I analyzed the music carpet of my multimedia installation *RC 7* in detail. In this part I am going to introduce the project plan of the installation briefly.

The inspiration of this project is divided in three parts: the first part is from an old Chinese novel - red chamber dream, the second part is from the psychologic status I have experienced, the third part is based on my imagination to the reaction and emotional feeling of the figures in “red chamber dream”.

The working method of *RC 7* - multimedia installation is showed below:

First step: concretization the inspiration

1. work on the lyric
2. collect the words, phrases by different writers for each individual sequence
3. complete the emotional sequences into seven scenes
4. complete seven text sequences

Second step: concretization the music composition

1. find the resources for composing music
2. create the new pieces from resources
3. set the music structure from seven text sequences
4. recompose the music pieces depending on text sequences
5. develop the music to fit the whole text / music structure

Third step: completion the preliminary work

The work is completed preliminary. The music is based on the content and main structure of the text. I call it music carpet.

Fourth step: create own poetry / lyric

By this step, I write the poetry / lyric which is linked to the certain point of the music and text.

Fifth step: create the single music piece

I record my voice and compose the music to it.

Sixth step: set the music into the music

Then I set the vocal music pieces in the right place of the music carpet. The right place means: the existence of the object builds the relationship between the vocal music and music carpet, or the existence of the object makes a link to composer / audience.

Seventh step: make the image and video

After the seventh step I make the image and video which are linked to the music / musical content.

Eighth step: choreography and theater element

I create, design the choreography and theater elements to link the scenes.

Ninth step: complete the design

1. design the scenes
2. design the lighting
3. design the performing place : considering
 - 3.1 audience - where to sit ?
 - 3.2 screen - how many ?
- where to set ?

Tenth step: check the requirement

- 1 list the conditions of the performing place, find a suitable place
2. list the technical requirements, then rehearsing

5. Postscript

Composing is an interesting job for me, I do experiment in it.

During 2009 - 2012 I have composed numerous music pieces in various styles and functions in context with visual works which are divided in three categories. In this portfolio I introduced the third category of my creation, namely free art music. To the compositions in this category I did more experiments by composing, each of the pieces was worked through different ways. Except to introduce my artistic approaches and working methods I did provide some of my music compositions as example to demonstrate the theory and practice of my creation.

The methods I did apply to my compositions in this portfolio are:

- 1 make a plan, set the necessary parameter of the piece for composing.
- 2 take a video piece, translate the image movements into music.
- 3 take the inspiration from a text or an image for composing.
- 4 draw the imagination through abstract sounds.
- 5 tell a story through abstract sounds.
- 6 switch the mode between composition and improvisation.
- 7 mix, build text and music structures experimentally.

Through the years experience of creation art work I am standing in middle of a period where I get the ability to create the larger art work which contains various styles of art pieces and it is cross media to combine music, dance, drama, stage design, light and visual elements. From 2012 - 2013 I have completed a multimedia piece called MA und AH which was made for children. RC 7 is the next project I am going to do which is experimentally, in a totally opposite style to MA und AH.

6. Annex

6 - 1 About PYS

6 - 1a Curriculum vitae

Education

2004	Graduation Soloist Exam at the Music University Karlsruhe
2002	Graduation diploma at the Music University Karlsruhe
1998	Master degree at the Taipei National Taiwan Art of Music
1995	Bachelor degree at the Chinese Culture University, Taiwan

Award, Scholarship

2009-2011

- *Overseas Research Student Award U.K.
- *School Award at University of Birmingham

2010

- *Scholarship Berlin Senate (Residence Cité des arts Paris)

2009

- *Award SuonoSonda Italien (Video and Audio Production)
- *Award SuonoSonda Italien (Ensemble Composition)
- *Honorable Mention Música Viva Portugal (Ensemble and Electronic Composition)
- *Scholarship Villa Aurora Forum Berlin (Residence Los Angeles)

2008

- *3rd prize Weimarer Frühjahrstage (Orchester Composition)
- *Scholarship Mecklenburg Vorpommern (Residence Ahrenshoop)
- *Scholarship Schleswig Holstein (Residence Eckernförde)

2007

- *Award Música Viva Portugal (Electronic Composition)
- *Berlin Rheinsberger Kompositionspreis
- *Scholarship Sachsen Anhalt (Residence Salzwedel)

2006

- *Scholarship ZKM Karlsruhe (Electronic Composition)
- *Scholarship Internationale Ferienkurse für Neue Musik Darmstadt

6 - 1b Work list (a selection)

Music

Composition for Chinese Instrument

Dialog (2007) - Pipa and Yangqin / Scholarship Sachsen Anhalt
Account of Civilisation (2003) - Pipa and Percussion
Tsao Chieh (2002) - Quintett / Commissioned by MaerzMusik Berlin
Ler Shih (1995) - Quintett / Award Literature and Art Award Taiwan
Gu Yuan (1995) - Trio for variable instruments / Award Literature and Art Award Taiwan
Die Huo (1995) - Yangqin Solo / Mention Literature and Art Award Taiwan

Composition for European Instrument

Girasole (2011) - Septett / Commissioned by Ensemble Ascolta Stuttgart
Märchenetüden (2011) - Piano Solo / Commissioned by MaerzMusik Berlin
Fagottquartett (2008) - Basson Quartett / Scholarship Mecklenburg Vorpommern
Qin Yue (2006) - Orchestre / Award Weimarer Frühjahrsstage
Studien (2005) - Flute Solo
Spricht (2005) - Cello Solo
Ich singe, allein... (2005) - Violin Solo / Commissioned by Heidelberg Frühling
Inclining (2005) - Quartett / Award Percussion Music Composing Taiwan
Entstanden Zerbrochen (2004) - Septett / Award SuonoSonda Italien
Xing Cao (2003) - Trio for Voice, Flute and Cello
Augenblick (2002) - Duett for Akkordeon and Cello
Trio (2002) - Trio for Violin, Clarinet and Piano
Zao Sheng (1995) - Percussion groups
Reincarnation (1994) - Trio for Bass-flute, Bass-Clarinet and Piano

Composition for Chinese and European instrument

Mono (2006) - Chinese and European instruments
Besides... (1996) - Pipa and Piano
Strange Land (1996) - Yangqin and European Ensemble

Composition for technical Media

MA und AH - English Version I (2013) - Electroacoustic and Vocal

MA und AH - German Version I (2011 - 2012) - Electroacoustic and Vocal

Prolog Music - Nimm mich zum Fliegen

01 Music - Song of MA, 大頭

02 Music - Girasole _ Die Sonne war müde, 傷腦筋

03 Music - Waiting, Door

04 Music - Wake up, Baby nicht traurig

05 Music - 阿哥與阿妹, Trottelt trägt Troddel

06 Music - F's 65, 青春舞曲

07 Music - 三輪車, 愛上誰

08 Music 01 - Flying IV, 陽關三疊

08 Music 02a - Lieder ohne Wort

08 Music 02b - Film Music 01

09 Music - Flying I, Wake up

10 Music - Darf ich Dich zum Tanzen einladen (with, without voice)

11 Music 01 - Flying II, Brav Dracula

11 Music 02 - Nimm mich zum Fliegen

12 Music - Good Mood

13 Music - Flying III, Paul und Towel

14 Music - Piece, Bird, Let me alone

15 Music - Savage of Dance

16 Music - Flying IV, Ausdruck, 瀟湘熊

17 Music - Gang, Wo kann ich Dich finden

Final Music - Nimm mich zum Fliegen

Song Book Series - Electroacoustic and Vocal:

01 純潔抒情 - Waiting, 釋懷, Baby nicht traurig, 愛上誰 (2012)

02 抒情人文 - Wo kann ich Dich finden, 陽關三疊, 花開花落, 花非花 (2012)

03 青春搖滾 - Brav Dracula, Paul und Towel, Let me alone, 大頭 (2012)

04 淡淡哀愁 - 曾經, 提起, 釋懷, Waiting (2012)

05 輕快人文 - 物化, 無用之用, 瀟湘熊, Good Mood (2012)

06 幽默趣味 - 手牽手, Trottelt trägt Troddel, 傷腦筋, 大頭 (2012)

07 現代詩情 - 花開花落 釋懷 離愁 獨倚望江樓 (2012)

Film Music I (2012) - Electroacoustic
 走河 (2012) - Electroacoustic and Vocal
 Mach keine Dumme Dinge in unserer Zeit (2012) - Electroacoustic and Vocal
 Lulasa Kole (2012) - Electroacoustic and Vocal
 Lakuse(2012) - Electroacoustic and Vocal
 Kolasale (2012) - Electroacoustic and Vocal
 Kinosale (2012) - Electroacoustic and Vocal
 Kalesa U (2012) - Electroacoustic and Vocal
 Kalade Solade (2012) - Electroacoustic and Vocal
 Hunger (2012) - Electroacoustic and Vocal
 Ausdruck (2012) - Electroacoustic
 瀟湘熊 (2012) - Electroacoustic and Vocal
 無用之用 (2012) - Electroacoustic and Vocal
 物化 (2012) - Electroacoustic and Vocal
 花開花落 (2012) - Electroacoustic and Vocal
 釋懷 (2012) - Electroacoustic and Vocal
 Sag bitte nichts (2012) - Electroacoustic and Vocal
 歹勢，里長伯 (2012) - Electroacoustic and Vocal
 曾經 (2012) - Electroacoustic and Vocal
 離愁 (2012) - Electroacoustic and Vocal
 提起 (2012) - Electroacoustic and Vocal
 獨倚望江樓 (2012) - Electroacoustic and Vocal
 Wo kann ich Dich finden (2012) - Electroacoustic and Vocal
 大頭 (2012) - Electroacoustic and Vocal
 傷腦筋 (2012) - Electroacoustic and Vocal
 Trottel trägt Troddel (2012) - Electroacoustic and Vocal
 狂歡節 (2012) - Electroacoustic and Vocal
 The quintessential revolution is the spirit (2012) - Electroacoustic and Vocal
 RC 7 (2012) - Electroacoustic
 阿哥與阿妹 (2012) - Electroacoustic and Vocal
 野蠻之舞 (2012) - Electroacoustic and Vocal
 夜行者 (2012) - Electroacoustic and Vocal
 愛上誰 (2012) - Electroacoustic and Vocal
 Missing You (2012) - Electroacoustic and Vocal
 Nimm mich zu Fliegen (2012) - Electroacoustic
 Brave Dracula (2012) - Electroacoustic and Vocal
 Dreieckige Beziehungen (2012) - Electroacoustic

Bird Variation I - V (2012) - Electroacoustic
 Baby nicht traurig (2012) - Electroacoustic and Vocal
 Song of MiaoMiao (2012) - Electroacoustic and Vocal
 Piece (2012) - Electroacoustic
 Paul und Towel (2012) - Electroacoustic and Vocal
 Little Snow Man (2012) - Electroacoustic
 Lieder ohne Wort (2012) - Electroacoustic and Vocal
 Let me alone (2012) - Electroacoustic and Vocal
 Just Music (2012) - Electroacoustic and Vocal
 Happy Birthday II (2012) - Electroacoustic and Vocal
 Gang (2012) - Electroacoustic and Vocal
 Flying (2012) - Electroacoustic
 Darf ich Dich zum Tanzen einladen (2012) - Electroacoustic and Vocal
 Door (2012) - Electroacoustic and Vocal
 Gang (2011) - Electroacoustic and Vocal
 Milchstraße (2011) - Electroacoustic
 Reise (2010) - Electroacoustic
 Movements (2010) - Electroacoustic / Scholarship Berlin Senat
 Interpret (2010) - Electroacoustic
 Red Chamber (2009) - Electroacoustic for Video / Award SuonoSonda Italien
 Fragment (2009) - Electroacoustic / Scholarship Villa Aurora Forum
 F's 65 (2009) - Electroacoustic
 Slow, Slow Tune... (2008) - Ensemble and Electroacoustic / Scholarship Schleswig Holstein,
 Commissioned by Berlin Senat, Honorable Mention Música Viva Portugal
 Abrupter Abbruch (2008) - Bass and Electroacoustic / Scholarship DAAD
 Gedicht vom Wind des Herbstes (2007) - Ensemble and Electroacoustic / Commissioned by
 MaerzMusik, Berlin
 Fall, aus der Zeit... (2006) - Clarinet and Electroacoustic / Award Música Viva Portugal
 Liu An Hwa Ming (2006) - Electroacoustic / Award ZKM Karlsruhe
 Zwei singende Klarinetten (2006) - Electroacoustic / Scholarship ZKM Karlsruhe
 Burning Thoughts (2006) - Electroacoustic
 Brennende Gedanken (2005) - Electroacoustic for Video / Scholarship ZKM Karlsruhe
 Zwischen (2005) - Guitar and Electroacoustic
 Schein und Sein II (2005) - Yamaha Digital Piano and Electroacoustic
 Ich bin another yourself (2004) - Pipa and Electroacoustic / Scholarship ZKM Karlsruhe
 Blume, Hand, Lächeln (2003) - Percussion and Electroacoustic
 Schein und Sein I (2003) - Bösendorfer Digital Piano

Studie (2001) - Bösendorfer Digital Piano
CHI - Ruhende Kraft, Bewegung (2001) - Electroacoustic
Taipei Sketch (2001) - Multimedia
Außerdem (2001) - Electroacoustic

Instrumentation

三輪車 (2012) - Electroacoustic and Vocal
陽關三疊 (2012) - Electroacoustic and Vocal
小河淌水 (2012) - Electroacoustic and Vocal
掀起妳的蓋頭來 (2012) - Electroacoustic and Vocal
花非花 (2012) - Electroacoustic and Vocal
茉莉花 (2012) - Electroacoustic and Vocal
馬車伕之戀 (2012) - Electroacoustic and Vocal
鳳陽花鼓 (2012) - Electroacoustic and Vocal
Happy Birthday I (2012) - Electroacoustic and Vocal
小毛驢 (2012) - Electroacoustic and Vocal
謝謝你 (2012) - Electroacoustic and Vocal
青春舞曲 (2012) - Electroacoustic and Vocal
草泥馬 (2012) - Electroacoustic and Vocal

Visual Work

Flying II - Photography, Graphic, Video (2011)
Flying III (Key))- Graphic, Animation (2011)
Flying IV (Dancer)- Graphic, Animation (2011)
Tree's Variation - Graphic, Design (2011)
Flying I - Graphic, Design, Animation (2012)
Bird - Graphic (2012)
Forest - Graphic, Animation (2012)
Fall, aus der Zeit - Graphic, Animation (2012)
SchwarzWeiss - Graphic, Design (2012)
Parkplatz gute Fee - Graphic (2012)
Little Snow Man - Graphic, Animation (2012)
Flower - Graphic (2012)
Girl and Tree A - Graphic, Design (2012)
Girl and Tree B - Graphic, Design (2012)

Girl and Tree C - Graphic, Design (2012)
小朋友的色紙 - Graphic (2012)
iPad sleeve - Graphic, Design (2012)
Lampion - Graphic, Design (2012)
San Da Ia - Video (2012)
San Da Ib - Video (2012)
Yoga - Video (2012)
Kung Fu 01a - Video (2012)
Kung Fu 01b - Video (2012)
Kung Fu 01c - Video (2012)
Kung Fu 01d - Video (2012)
Kung Fu 02a - Video (2012)
Kung Fu 02b - Video (2012)
Kung Fu 02c - Video (2012)
Baby nicht traurig - Photography (2012)
Brave Dracula Lyrik I - Lyric Animation (2012)
Brave Dracula Lyrik II - Lyric Animation (2012)
Brennende Gedanken - Graphic, Design (2012)
Nimm mich zu Fliegen - Graphic, Design (2012)
Darf ich Dich zum Tanzen einladen ? - Photography, Design (2012)
Door - Photography, Design (2012)
Dreieckige Beziehung - Graphic, Design (2012)
F's 65 - Graphic, Design (2012)
Let me alone - Design (2012)
Gang - Photography, Design (2012)
Girl and Tree - Graphic, Design (2012)
Good Mood - Graphic, Design (2012)
Happy Birthday - Graphic, Design (2012)
Lieder ohne Wort - Graphic, Design (2012)
Milchstraße - Design (2012)
Paul und Towel I - Lyric Animation (2012)
Paul und Towel II - Lyric Animation (2012)
Piece - Graphic, Design (2012)
Wake up - Photography, Design (2012)
三輪車 I - Photography (2012)
三輪車 II - Graphic (2012)
夜行者 - Photography (2012)

小毛驢 I - Photography (2012)
 小毛驢 II - Graphic (2012)
 小河淌水 - Graphic, Design (2012)
 陽關三疊 - Graphic, Design (2012)
 掀起妳的蓋頭來 - Photography (2012)
 爱上谁 - Photography (2012)
 花非花 - Graphic (2012)
 茉莉花 - Photography (2012)
 野蠻之舞 - Photography (2012)
 手牽手 - Photography, Design (2012)
 青春舞曲 - Photography (2012)
 馬車夫之戀 - Graphic (2012)
 鳳陽花鼓 - Photography (2012)
 Trottelt trägt Troddel - Graphic, Design, Animation (2012)
 Wo kann ich Dich finden - Photography, Design (2012)
 大頭 - Graphic, Design, Video (2012)
 瀟湘熊 - Photography (2012)
 無用之用 - Photography, Design (2012)
 物化 - Photography, Design (2012)
 獨倚望江樓 - Photography, Design (2012)
 花開花落 - Photography, Graphic, Design (2012)
 草泥馬 - Photography (2012)
 Sag bitte nichts - Design (2012)
 Song of MA - Graphic (2012)
 Wir sollen fair zu einander sein - Photography, Animation (2012)
 話 01 - Photography (2012)
 歹勢，里長伯！ - Design (2012)
 Ausdruck 01 - Design (2012)
 Hunger - Lyric Animation (2012)
 Kalade Solade - Photography, Animation (2012)
 Kalesa U - Graphic, Animation (2012)
 Kinosale - Graphic, Animation (2012)
 Kolasale - Graphic (2012)
 Lekuse - Photography (2012)
 Lulasa Kole - Photography (2012)
 MA und AH I-7 _ Music Book (2012)
 MA und AH I-17 _ Animation (2012)

Mach keine dumme Dinge in unsere Zeit - Animation (2012)

Song of Jürgen - Animation (2012)

走河 - Graphic, Design (2012)

Film Music 01 - Graphic, Design (2012)

Photo Album:

01 Getty Center - Photography, Animation (2012)

02 Salzwedel - Photography, Animation (2012)

03 Paris I - Photography, Animation (2012)

04 Ahrenhoop - Photography, Animation (2012)

05 Birmingham - Photography, Animation (2012)

06 Eckernförde - Photography, Animation (2012)

07 Portrait I - Photography, Animation (2012)

08 Paris II - Photography, Animation (2012)

09 Mountain Los Angeles - Photography, Animation (2012)

10 Portrait II - Photography, Animation (2012)

11 Portrait III - Photography, Animation (2012)

12 銀河 - Photography, Animation (2012)

13 曾經 - Photography, Animation (2012)

14 Birmingham Wesley - Photography, Animation (2012)

15 Birmingham City - Photography, Animation (2012)

Blitz Kitchen:

01 Beef with Rice - Photography, Recipe, Video (2012)

02 Strawberry Juice - Photography, Recipe, Video (2012)

03 Octopus Soup - Photography, Recipe, Video (2012)

04 Yogurt Cup - Photography, Recipe, Video (2012)

05 Beef with Tomato - Photography, Recipe, Video (2012)

06 Strawberry Ice Cream - Photography, Recipe, Video (2012)

07 Beef with Broccoli - Photography, Recipe, Video (2012)

08 Physalis Juice - Photography, Recipe, Video (2012)

09 Octopus Damppling - Photography, Recipe, Video (2012)

10 Anana Juice - Photography, Recipe, Video (2012)

11 Octopus Meat Pie - Photography, Recipe, Video (2012)

12 Anana Pie - Photography, Recipe, Video (2012)

- 13 White Chocolate Ball - Photography, Recipe, Video (2012)
- 14 Meat Ball Maccheroni - Photography, Recipe, Video (2012)
- 15 Garlic Spaghetti - Photography, Recipe, Video (2012)
- 16 Ice Honey Drink - Photography, Recipe, Video (2012)
- 17 Fried Meat Ball - Photography, Recipe, Video (2012)
- 18 Curry Pork Steak - Photography, Recipe, Video (2012)
- 19 Fried Gnocchi - Photography, Recipe, Video (2012)
- 20 Butter Cheese Baguette - Photography, Recipe, Video (2012)
- 21 Fried Noodle - Photography, Recipe, Video (2012)
- 22 Fried Veg. Noodle - Photography, Recipe, Video (2012)
- 23 Orange Cake - Photography, Recipe, Video (2012)
- 24 Garlic Chicken - Photography, Recipe, Video (2012)
- 25 Peach Jam - Photography, Recipe, Video (2012)
- 26 Hot Dog - Photography, Recipe, Video (2012)
- 27 Puff Pastry - Photography, Recipe, Video (2012)
- 28 素湯麵 - Photography, Recipe, Video (2012)
- 29 薄荷煎餅 - Photography, Recipe, Video (2012)
- 30 Fried Mushroom Egg - Photography, Recipe, Video (2012)
- 31 生日快乐蘑菇 - Photography, Recipe, Video (2012)
- 32 薄荷起司 - Photography, Recipe, Video (2012)
- 33 薯泥鱼子 - Photography, Recipe, Video (2012)
- 34 Fried Rice - Photography, Recipe (2012)
- 35 Starter 01 - Photography, Recipe (2012)
- 36 Starter 02 - Photography, Recipe (2012)
- 37 Starter 03 - Photography, Recipe (2012)

Experimentelle Poesie:

- 01 a Let me follow you - Graphic, Design (2012)
- 01 b Let me follow you - Graphic, Design (2012)
- 02 Happy Birthday 行者 - Graphic, Design (2012)
- 03 The Quintessential Revolution is the Spirit - Graphic, Design (2012)
- 04 孤寂 - Graphic, Design (2012)
- 05 就這樣走了 - Graphic, Design (2012)
- 06 無言 - Graphic, Design (2012)
- 07 狂歡節 - Graphic, Design (2012)
- 08 笑話 - Graphic, Design (2012)

Song Book:

Series 01 純潔抒情 a - Waiting, 釋懷, Baby nicht traurig, 愛上誰 _ Graphic, Design (2012)

Series 01 純潔抒情 b - Waiting, 釋懷, Baby nicht traurig, 愛上誰 _ Graphic, Design (2012)

Series 02 抒情人文 - Wo kann ich Dich finden, 陽關三疊, 花開花落, 花非花 _ Graphic, Design (2012)

Series 03 青春搖滾 - Brav Dracula, Paul und Towel, Let me alone, 大頭 _ Graphic, Design (2012)

Series 04 淡淡哀愁 - 曾經, 提起, 釋懷, Waiting _ Graphic, Design (2012)

Series 05 輕快人文 - 物化, 無用之用, 瀟湘熊, Good Mood _ Graphic, Design (2012)

Series 06 幽默趣味 - 手牽手, Trottelt trägt Troddel, 傷腦筋, 大頭 _ Graphic, Design (2012)

Series 07 現代詩情 - 花開花落 釋懷 離愁 獨倚望江樓 _ Graphic, Design (2012)

CHI - ruhende Kraft, Bewegung - Design (2013)

Reise - Design (2013)

MA und AH 1- 17 - Graphic, Design, Animation (2011 - 2012)

Literatur

Experiment Poetry:

人世間 (2012)

允諾 (2012)

場景 (2012)

夢 (2012)

夢見 (2012)

孤寂 (2012)

就這樣走了 (2012)

木然 (2012)

樂曲 (2012)

淹水了 (2012)

溫泉 (2012)

無言 (2012)

狂歡節 (2012)

相信 (2012)

盾逃 (2012)

笑話 (2012)

風瀟瀟 (2012)

鬼 (2012)

MA und AH - Story and Lyric (2011 - 2012)

Prolog Story 01 - MA

Prolog Story 02 - AH

Prolog Music - Nimm mich zum Fliegen

01 Story - Peinlich

01 Music - Song of MA, 大頭

02 Story - Mathematik

02 Music - Girasole _ Die Sonne war müde, 傷腦筋

03 Story - Warum

03 Music - Waiting, Door

04 Story - Rufen

04 Music - Wake up, Baby nicht traurig

05 Story - Böse Schnabel Josef

05 Music - 阿哥與阿妹, Trottelt trägt Troddel

06 Story - Anzeige Wettbewerb

06 Music - F's 65, 青春舞曲

07 Story - Monsterland sucht Superstar

07 Music - 三輪車, 愛上誰

08 Story - Bonbon Stieglitz 01

08 Music - Flying IV, 陽關三疊

08 Story - Bonbon Stieglitz 02

08 Music - Lieder ohne Wort

09 Story - Erste Runde Wettbewerb

09 Music - Flying I, Wake up

10 Story - Jury Pfau

10 Music - Darf ich Dich zum Tanzen einladen (with, without voice)

11 Story - Brav Dracula 01

11 Music - Flying II, Brav Dracula

11 Story - Brav Dracula 02

11 Music - Nimm mich zum Fliegen

12 Story - Zweite Runde Wettbewerb

12 Music - Good Mood

13 Story - Rocky Hamster

13 Music - Flying III, Paul und Towel

14 Story - Sehr peinlich

14 Music - Piece, Bird, Let me alone

15 Story - Dritte Runde Wettbewerb
15 Music - Savage of Dance
16 Story - Strom Schlag
16 Music - Flying IV, Ausdruck, 瀟湘熊
17 Story - Ein Wunder
17 Music - Gang, Wo kann ich Dich finden
Final Story - Warum
Final Music - Nimm mich zum Fliegen

6 - 2 Text (data cd)

6 - 2a Lyric of RC 7

Scene I

Ich wollte einen Scherz machen, doch stattdessen ist eine tieftraurige
Geschichte daraus geworden

Nur um ein Gedicht zu schreiben, habe ich den ganzen Feiertag verpasst

Ein Nachtwächter hat mir vom Weg jenes Astronomen erzählt: Wenn ich daran denke, wie
er tagsüber unter großen Anstrengungen Zäune einreißt, kommen mir unwillkürlich die
Tränen

Du bist ein Schlafwandler; Du stehst nachts auf, um Mauern zu errichten und
beschwerst Dich dann, dass Du Deine eigene Welt nicht mehr siehst...

Der März, in dem die Nachtigall zu singen beginnt, der Frühlingswind, warum
erweckt er die Menschen wieder zum Leben?

Wind, warum erweckst Du die Menschen zum Leben...?

Scene II

“Ich kann es aushalten, all diese lästigen Dinge des Alltagslebens, beispielsweise die alten
Stücke auf der Bühne, die weichklebrigen Süßspeisen, das weitschweifige Geschwätz der
Alten und ihre gelben Zähne; ich kann es wirklich aushalten, Tag für Tag mit Blinden über die
Wellen des Herbstwassers zu diskutieren, mit gesunkenen Schiffen über den Wind zu
diskutieren, mit Polarbären über den Flugsand in der unermesslichen Wüste zu sprechen,
mit dem Krieg die Sanftheit von Neugeborenen zu erörtern... Nur um tausend Profile zu
kreieren, die Freiheit, nach der es mich am meisten dürstet, zudecken.

Ich wollte einen Scherz machen, doch stattdessen ist eine tieftraurige
Geschichte daraus geworden

Nur um ein Gedicht zu schreiben, habe ich den ganzen Feiertag verpasst
Ich habe meine gesamte Kraft erschöpft und nur eine am Himmelsrand dahin treibende
Wolke eine Sekunde lang fest zu fassen bekommen

Ich möchte mir alles von der Seele reden, aber ich habe nur noch einen Seufzer Leben
übrig. Ich habe auf einem Spinnfaden ein wunderschönes Riesengebäude errichtet, und
unter glühender Sonne die Zahl der Sterne gezählt.

Aber sie sagen, dass die beste Zeit bereits vergangen sei, noch ein Tropfen Regen, und der
Himmel stürze ein; sie sagen, dass mein Tanz bereits ermattet sei und nur die Einsamkeit der
vergilbten Arroganz, die unablässig ihr Lied singt, übrig bleibe. Sie sagen, dass die Blumen
bereits verwelkt seien, warum nur ist es so anstrengend, den nächsten Frühling
auszurechnen?

Eines Tages werden mich die Menschen hinter tausend fest verschlossenen Türen einem
Stillleben gleichend aufrecht sitzen finden, begleitet von einem Stellschirm aus
Glimmerschiefer und einem Paar prächtiger Rebhühner, wie kannst Du dann noch mich, der
ich fliegen möchte, erkennen?

Wie sie auch immer lachen und schimpfen mögen, ob meiner Stimme werden sie sich
verschlucken, dass sie rot anlaufen. Nichts als ungezügelter Schärfe kann dem harten und
bitteren Leben sowie den salzig-herben Tränen widerstehen. Die Sonne geht ein weiteres
Mal auf, schminkt meine scharfe Zunge auf die rechte Weise, ich verschlinge Menschen, oder
die Menschen verschlingen mich.“

Scene III

„Wenn die Neigung geneigt ist
Die Wiederholung wiederholt und immer wieder
Immer wieder die geneigte Wiederholung

Wenn die Neigung wiederholt ist
Zugleich die erneute Wiederholung und „das erneut“ geneigt
Die wieder erneut geneigte Wiederholung

Eine straff gespannte Folie des Willens
Erhellend das Spiegelbild
Es gleicht einer vollständig neuen
noch nicht abgeschürften Streichholzschatel“

Scene IV

Du kannst das Leid dieser Welt erdulden, Du hast das Recht, Dich so zu verhalten, zumal es auch Deinem Charakter entspricht. Wahrscheinlich ist dieses Erdulden das einzige Leid, das Dir erspart bleibt.

Scene V

“Im Garten, hinter dem künstlichen Berg,
gehe ich den kleinen, gewundenen Weg entlang
und bin auf schlafwandlerische Weise hierher gelangt.
Von einem leichten Südwestwind Brise um Brise herübergewehter Jasminduft
steigt mal schwächer mal stärker in die Nase, gefolgt von leichtem Nebel.

Es gibt keinen Weg den man gehen könnte,
dieser Ort ist rein und hell,
Kein Vogelzwitschern,
keine menschliche Stimme ist zu vernehmen...
Sogar der Duft der Blumen ist so schwach,
als sei er eine Erinnerung aus einer früheren Existenz,
eigentlich sollte ich verletzt sein,
doch,
ich bin ganz ruhig, als sei ich nicht ich selbst.

Hör doch...

Wer liest dort Zhuangzi an einem fernen Ort?

... Nun weiß ich nicht, ob

Zhuang Zhou geträumt hat, dass er ein Schmetterling sei,

oder ob der Schmetterling geträumt hat, dass er Zhuang Zhou sei? ...

Ich, befinde ich mich etwa auch in ihrem Traum?

Ist es hier schwer zu sagen, ob es sich um eine verkehrte Welt handelt?

Derjenige außerhalb des Gartens ist von tiefer Traurigkeit beseelt,

aber ich kann seine Worte nicht verstehen,

Die vertraute Umgebung ist in fremde Farben getaucht,

die Toten erwachen aus ihren Gräbern,

sie leben genau wie früher,

die verwelkten und abgefallenen Blätter gefrieren in der Luft,

aus Papier gefertigte „trauerweiße“ Gebäude und Häuser verbinden sich,

das Flusswasser erstarrt,

als sei es Eis und wie Eisen,

es fließt nicht mehr.

Scene VI

Dies ist nicht wirklich.

Dies ist nicht unwirklich.

Ich habe sie um ihren Scharfsinn beneidet und mich auch nach

ihrem Scharfsinn geseht.

Ich bin nicht unglücklich.

Ich bin traurig.

Wenn man ganz leichtes Gepäck mitnimmt,

kann man noch besser zu einem weit,
weit entfernten Ort reisen
Das dort ist kein Traum,
Das hier ist kein Wachzustand,
Was die Märchen angeht, waren wir bloß unvorsichtig
und haben sie vergessen
Das ist wahr,
ich kann noch weiter Tränen vergießen und herabgefallene Blüten sehen

Dort ist kein Paradies,
Hier ist kein Gefängnis,
im Fluge eines Gedankens entscheidet sich:
wird ein Haus gebaut,
wird ein Haus abgerissen.

Scene VII

Inmitten all der unzähligen Menschen demjenigen Menschen zu begegnen,
dem man begegnen möchte, inmitten unzähliger Menschen,
inmitten der endlosen Einöde der Zeit,
keinen Schritt zu früh,
keinen Schritt zu spät,

gerade zur rechten Zeit,
darüber lässt sich nichts weiter sagen,

sondern nur
mit ganz leiser Stimme fragen:

„Oh,
Du bist auch hier?“

Writers

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Translator

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6 - 02b *Portfolio (data cd)*

Content

01. Lyric of RC 7

02. Portfolio

6 - 3 Music (audio cd)

6 - 3a Compositions

- 01 Film Music
- 02 Red Chamber
- 03 F's 65
- 04 Milchstraße
- 05 Lieder Ohne Wort
- 06 夜行者
- 07 Bird I - V
- 08 Dreieckige Beziehungen

Duration: 34' 23"

6 - 3b *Music (data dvd)*

01 RC 7

Duration: 91'